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Cinderella across Cultures: New Directions and Interdisciplinary Perspectives ed. by Martine Hennard Dutheil de la Rochère, Gillian Lathey and Monika Woźniak (review)

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of understanding the complexities of class and cultural ideology" (215–16). Miskec gives Atinuke full credit for both acknowledging "the tension in Anna and No. 1's worlds and [leaving] it unresolved" (224).

Miskec, like many of the contributors to this important and necessary book, gives the lower-case early readers, the children who are tackling the challenge of learning to master the printed word, due credit for having learned a great deal about negotiating their own complex worlds. Many of these children have developed nuanced repertoires of local social arrangements, bringing them to bear on their chosen Early Readers. The range and variety of the sampled texts are impressive in their own right; it will be difficult for readers of this collection ever to assume again that all Early Readers are simple. Like many of the Early Reader authors whom they assess, the scholars represented in this book also manifest great respect for their own readers. This review is long because it was impossible to do justice to this substantial work in a shorter piece. Miskec and Wannamaker and all of their contributors are to be congratulated for rising to the original challenge with such subtlety and sophistication.

Work Cited

Mackey, Margaret. "Exciting Yet Safe: The Appeal of Thick Play and Big Worlds." *Play, Creativity and Digital Culture*. Ed. Rebekah Willett, Muriel Robinson, and Jackie Marsh. New York: Routledge, 2009. 92–107.

Margaret Mackey is Professor Emerita in the School of Library and Information Studies at the University of Alberta, now teaching half-time. Her most recent book is One Child Reading: My Auto-Bibliography *(U of Alberta P, 2016).*

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Cinderella across Cultures: New Directions and Interdisciplinary Perspectives. Edited by Martine Hennard Dutheil de la Rochère, Gillian Lathey, and Monika Woźniak. Detroit: Wayne State UP, 2016.

Reviewed by Martha Hixon

The twenty-sixth volume to date in Wayne State University Press's Fairy-Tale Studies series edited by Donald Haase, *Cinderella across Cultures* is the twenty-first-century answer to Alan Dundes's 1982 *Cinderella: A Casebook*. In that innovative approach to the study of a folktale spread across cultures, time, and disciplines, Dundes pulled together essays examining the roots of the Cinderella story in Italy, China, Germany, and France; extended that scope to stories of Cinderella in Russia, Greece, Africa, and Iran; and added in essays taking psychological, folkloristic, and linguistic approaches to understanding the motifs of the story. *Cinderella across Cultures* takes a similar interdisciplinary approach, with essays that continue to examine the roots of the story in Italy, France, Germany, and China, drawing from the fields of media studies, translation and adaptation, illustration, literature, and folkloristics. Several of the essays consider how a particular culture and time period shape the tale in specific ways, while others discuss the fluid-

ity of Cinderella's gender and sexual orientation as she has been updated to reflect late twentieth-century social values. Cristina Bacchilega observes in the foreword that "this book exemplifies the interdisciplinary and transnational discourse of contemporary fairy-tale studies that seeks to foreground a fairy-tale text's situatedness as well as to historicize its intertextuality" (xiii). Thus it explores the mutability that is the life force of folk- and fairy tales, their ability to adapt to a myriad of cultural contexts and shifting frameworks and purposes while still maintaining the individual and distinctive story core.

Cinderella across Cultures grew out of an international and interdisciplinary conference held in Rome in 2012; the collected essays reflect these origins in that the focus of the book is Eurocentric rather than Anglo-American, and the editors admit to "primarily centering on the European fairy-tale tradition" (16). This focus is most apparent in the third section of the volume, in which two thirds of the essays discuss current European versions of the tale in some fashion; there are no essays in the book focusing on Disney (though the name is certainly evoked from time to time), and little attention is given to the most popular American versions of the tale. Yet this focus does not limit the usefulness of the book for Anglo-American scholars—in fact, the scope of its scholarship contributes to a much-needed broader understanding of the wide-ranging appeal of this story, purportedly one of the oldest folktales in existence.

The eighteen essays in *Cinderella across Cultures* are divided into three broad sections: "Contextualizing Cinderella," "Regendering Cinderella," and "Visualizing Cinderella." The introduction provides a succinct and informative overview of the history of the story of Cinderella in terms of both academic treatment and the story variations that have existed over the centuries. The first section then leads off with Ruth Bottigheimer's "The People's Princess," an insightful discussion of how the European Cinderella morphed from an aristocratic manipulator in Basile's "Cat Cinderella" to a pure-hearted model of goodness in Perrault's story, to the "people's princess" of the 1950 American film by Walt Disney. Following Bottigheimer's essay is Kathryn Hoffman's "object study," to use her term (52), a historical look at how objects mentioned in tales can be seen as cultural codes laden with meaning and associations for the tales' audiences: in this case, how glass in the seventeenth-century French and Italian tales was a mark of purity as well as of magic. This essay, which includes several paragraphs detailing the "fur" versus "glass" theory about Perrault's protagonist's footwear, provides little-known historical background that is useful in contextualizing how this image of a shoe made of glass would have resonated with seventeenth-century audiences. The subsequent essays in this section focus on Robert Samber as the first English translator of Perrault's story, the significant differences between Perrault's "Cendrillon" and the Grimms' "Ashenputtel," and the

story as it appeared in Dutch print texts between 1700 and 1900 and in French children's literature between 1850 and 1900.

Part two, "Regendering Cinderella," contains six essays that consider contemporary Cinderellas who challenge conventional norms. Mark MacLeod considers male Cinderellas in LGBTI fiction for young adults, while Jennifer Orme discusses the ways in which "feminist, lesbian/gay, and queer approaches" (215) are similar yet distinct in Babette Cole's 1987 *Prince Cinders*, and Ashley Riggs considers how Emma Donoghue's "queer Cinderella" fares when translated from English into French. The treatments of Cinderella by Margaret Atwood and Angela Carter are considered in two other essays, and an examination of Donna Jo Napoli's contemporary version of the "Chinese Cinderella," *Bound*, from a "cross-cultural perspective" rounds out the section.

Part three, "Visualizing Cinderella," is perhaps the most obviously Eurocentric: there are two essays on Polish versions of the story, one on Cinderella in Soviet mass culture, and one on how the tale has been illustrated in the Netherlands and Flanders since 1850. Sandra Beckett's opening essay for this section sets the tone in surveying illustrations since the 1970s that target a crossover audience of both children and adults, including those of Swiss artist Warja Lavater, the French comics artist Jean Ache, black French artist Kelek, Norwegian artist Fam Ekman, and Swedish artist Joanna Rubin Dranger, as well as William Wegman's photos of Weimaraner dogs. Jack Zipes ends the collection with a look at a number of film versions of the Cinderella story other than Disney's that were produced in Europe and America, noting the feminist slant that these films take in their representations of the title character.

Fairy tale studies has come a long way in the past three decades or so—largely due to Wayne State's series and its journal *Marvels and Tales*—yet there are still surprisingly few academic studies devoted to the development and dissemination of a single major European fairy tale. "Little Red Riding Hood" still leads the way—on my personal bookshelf sit six separate scholarly studies devoted to it (Dundes, Zipes, Orenstein, Martin, and two by Beckett); "Beauty and the Beast" has two (Hearne and Griswold); and now, "Cinderella" has two (or four, if one counts the late nineteenth-century and mid-twentieth-century catalogs of the tale by Marian Roalfe Cox and Anna Birgitta Rooth). But that is all. Despite the factual error in the opening lines of the foreword (one quite obvious to popular-culture fans of both the 2015 Disney *Cinderella* film and *Downton Abbey*: the mistaking of actress Lily James's name as Lily Adams), this most recent entry in the Wayne State series is a worthy addition to the small canon of contemporary scholarship focusing on specific tales. It is illuminating and thought-provoking reading, and an essential text for any fairy tale scholar.

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Martha Hixon is a professor of English at Middle Tennessee State University, where she teaches graduate and undergraduate courses in children's literature and folktales and literature. Her publications include Telling Children's Stories: Narrative Theory and Children's Literature *(U of Nebraska P, 2011), as well as articles in* The Journal of the Fantastic in the Arts *and* Marvels and Tales: A Journal of Fairytale Studies*; she also coedited* Diana Wynne Jones: An Exciting and Exacting Wisdom *(Peter Lang, 2002).*

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Little Red Readings: Historical Materialist Perspectives on Children's Literature. Edited by Angela E. Hubler. Jackson: UP of Mississippi, 2014.

Reviewed by Faina Polt

While the rising emphasis on multiculturalism has normalized conversations about race, gender, sexual orientation, disability, and more, talking about class still carries with it a hint of the taboo. Angela E. Hubler's collection of thirteen essays is a timely contribution not only to the field of children's literature studies, but also to historical materialism and Marxist analysis overall. In her introduction, Hubler considers the manner in which the United States is in many ways toxic to Marxist thought and theory. The ideology of American society, built on economic advancement through hard work and pulling oneself up by one's bootstraps, "insists upon the irrelevance of class" (xv). In this cultural context, discussing and critiquing class struggles can be especially difficult.

Mervyn Nicholson's "Class/ic Aggression in Children's Literature" opens the collection with a glimpse at the parallels between "the relation of children to adults and the relation of wage labor to the owners of capital" (4). By looking at the classics of the so-called golden age of children's literature, such as *Alice's Adventures in Wonderland*, *The Wonderful Wizard of Oz*, and others, Nicholson sets up the exploration of class struggle and its various supports and subversions in the essays that follow. In "Shopping Like It's 1899," Anastasia Ulanowicz makes explicit the connections be-